

# Analysis of Placemaking in the Creative Enterprise Zone

## Capstone Paper

In Partial Fulfillment of the Master's Degree Requirements  
The Hubert H. Humphrey School of Public Affairs  
The University of Minnesota

Carol Gronfor  
Ada Moreno  
Sadman Rahman

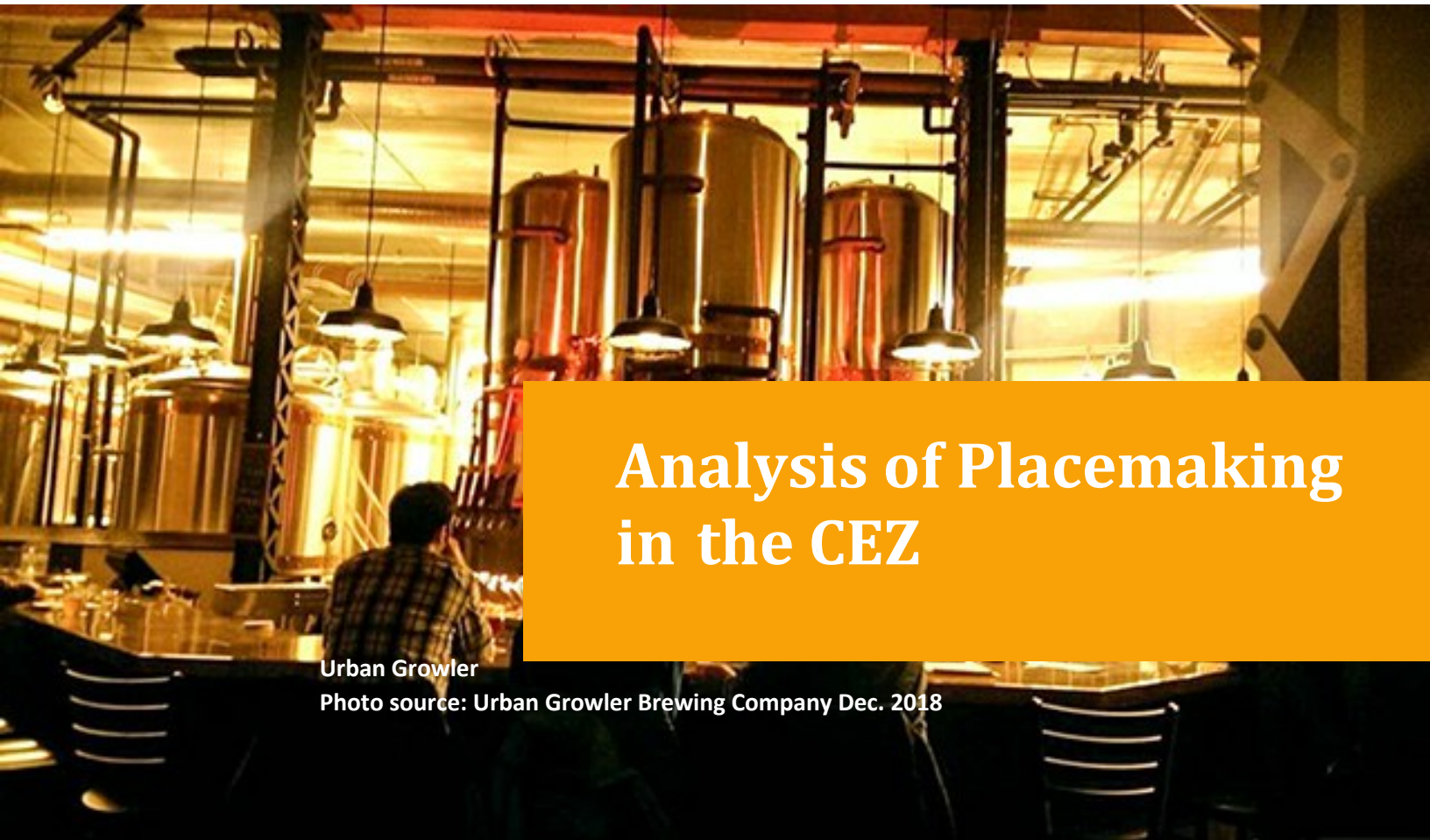
9 May 2019

Thursday, May 2nd, 2019  
Date of oral presentation

Dr. Lauren Martin  
Capstone Instructor

Thursday, May 9th, 2019  
Approval date of final paper

Creative Enterprise Zone  
Client



# Analysis of Placemaking in the CEZ

Urban Growler

Photo source: Urban Growler Brewing Company Dec. 2018

Ada Moreno, Carol Gronfor, Sadman Rahman  
Capstone 8081

# Contents

Executive Report	2
Findings	4
Recommendations/Conclusions	5
Research	
Methodologies	6
Literature Review- Placemaking	8
Tool for Community Development	9
Tool for Economic Development	11
Stakeholder Analysis	13
Resident Community	14
Business Community	20
City of Saint Paul	21
Community Input	23
Models of Practice	24
Appendices	
Definitions/Terms	29
Bibliography	35
Interview Guide	37



## Executive Report

The physical landscape of the City of Saint Paul is rapidly changing. Large scale construction projects such as sports stadiums, multi-unit housing complexes, and business towers are popping up all over. These changes are often being driven by external wealthy investors and have the potential to fracture the sense of neighborhood and community fabric through displacement of existing residents and small businesses. The Creative Enterprise Zone (CEZ) is a newly established non-profit representing a coalition of residents and business owners working in some capacity in a creative enterprise or small-scale manufacturing. This report explores Chroma Zone, a mural festival being launched by the CEZ to provide a public voice and platform for the community to become involved in the decisions about development coming to their neighborhood.

The CEZ is both a nonprofit and a geographically defined region, notably located within a heavy industrial park at the far west border of the City limits. The region is recovering from economic decline but, due to recent federal designations as an Opportunity Zone, is poised for a major revitalization due to incentivization's for large scale private investments in distressed areas.

The designation represents both a challenge and an opportunity. The CEZ has recognized that their community of creators can use arts as a tool to mobilize the local citizens to respond to the changes coming to the region. Building on the strengths of the community, the CEZ partnered with the Humphrey School of Public Affairs to explore the role of Creative Placemaking in the anticipated development. Creative Placemaking is a process where community members, artists, arts and culture organizations, community developers, and other stakeholders use arts and cultural strategies to implement community-led change. This approach aims to increase vibrancy, improve economic conditions, and build capacity among residents to take ownership of their communities (American Planning Association, 2019).

Through literature review, stakeholder analysis, community input and identification of models of practice, this report outlines suggested strategies and recommendations for successful Place Making through the Chroma Zone festival.



## Findings

Our livelihoods depend on our craft. If we're not producing a product people like, we won't make it. That's what makes us a maker."

*CEZ small business owner & community member on what is a maker*

**Best Practices:** A review was conducted of three highly successful mural festivals from around the nation. While each project is unique, there are striking similarities. The collaborative approach to working with the community is inherent, with participation universally extending far deeper than invitations for attendance at the festival. Strategies for involvement ranged from surveys, focus groups, and listening sessions, to residents creating the murals themselves. Outreach efforts for all three festivals reached past the arts community to multiple stakeholders. Examples include elected officials, business owners, resident groups, transportation, and criminal justice. A key takeaway is focusing on the community broadly and its needs ensured the vitality of the festivals and continued support of the neighboring residents and the City.

**Stakeholder:** As engaging the community is critical to success, census analysis provides a profile of key stakeholders within the geographic boundaries of the CEZ to inform the creative placemaking process. To create a truly inclusive vision, a series of targeted outreach efforts is advised to meet the unique needs and interests of each subgroup.

- The resident community comprises several geographically disconnected areas, and outreach strategies must address different social interests and patterns.
- Students from the University of Minnesota (UMN) comprise an estimated 40% of the CEZ resident community. Engaging creative programs at UMN could represent a significant opportunity that should not be overlooked.
- The CEZ has a strong and vibrant business community, representing 8% of the City's annual employee payroll. Research indicates that the creative community is underestimated in this count. Efforts to provide business advocacy for artists might simultaneously engage the City of Saint Paul with the goals of the CEZ.

**Community Input:** Chroma Zone is being viewed positively by the CEZ members that were interviewed. Many of the small businesses in the area are still recovering from the construction of the light rail. Community members believe the mural art festival will have a strong impact on small businesses. Chroma Zone is expected to have a positive economic impact by increasing foot traffic, walkability and neighborhood safety.

## Recommendations

Chroma Zone aims to generate a prominent profile for the CEZ as a region, and as such this strategy is likely to be an effective way to capture the attention across many interests. With effective engagement strategies, considering multiple stakeholders, Chroma Zone has the potential to be a powerful force, positively impacting the CEZ creative community, both economically and through civic engagement.

The following actionable recommendations are proposed to ensure that Chrome Zone serves as more than just an art festival to realize the fully developed Place Making strategy envisioned by the CEZ:

- Prioritize community feedback and input in the planning and implementation process of Chroma Zone. This will tap into community knowledge and expertise, and ensure the community remains at the center of any transformations.
- To ensure equitable engagement, employ artists with diverse skill sets and ethnic backgrounds to reach underserved communities.
- Continue advocacy for the small business and makers community.

# Methodologies

Given CEZ's intended outcome from the festival to increase community development, and economic development, analysis began with a literature review of academic peer reviewed articles on mural art, public art programming and placemaking. The collective research provided insights on how mural art can be used a tool for placemaking to drive community engagement. The research looked at existing model to learn about the best practices and information that CEZ can use in its public art programming. The team conducted a stakeholder analysis to gain a strong understanding of the community population distribution. This included synthesizing census data and reviewing government planning and zoning documents to identify residents and businesses and uncover potential communities that might not be represented. The analysis also partially identified some of the interviewees for gathering community input.

Student researchers conducted 5 interviews, with each lasting between 30 to 45 minutes per interview. The first interview was in-person and the subsequent interviews were phone interviews. The recruiting started first with identifying stakeholders such as resident communities, business communities and the community leaders. Leaders and staff at the CEZ helped to identify people and businesses with the community to interview. People interviewed included an organizer for the Chroma Zone Festival, a small business owner/resident, a local mural artist/resident, a community leader and the asset manager for CEZ. Interviews were semi-structured in nature and the interviewer used a set of guiding questions to drive the conversation (see Appendix). The questions were based off the initial literature review on mural art and placemaking along with CEZ's intended community and economic outcomes from the festival. Interviews started with warm up questions such as introduction and their role in CEZ as well as the festival. The guiding questions were then asked, building off with probes from the questions based on the individual participant's background.



Analysis is qualitatively driven except for some statistics on demographics in the CEZ zone as part of our stakeholder analysis. Literature and document review provide a depth of woven knowledge that can be combined into using mural art as a tool for creative placemaking to increase community and economic development in CEZ. The interviews will provide insight into the community input findings.



London Creative Enterprise Zone

Source: [www.shakinghands.co.uk/articles/20180404\\_shortlist-creative-enterprise/](http://www.shakinghands.co.uk/articles/20180404_shortlist-creative-enterprise/)

## Literature Review

According to the American Planning Association, creative placemaking is a process where community members, artists, arts and culture organizations, community developers, and other stakeholders use arts and cultural strategies to implement community-led change. The role of public art in transforming and adding meaning to places enables it to become an important aspect of creative placemaking. Public art allows cities to transform into complex fabrics that reflect cultural, social and economic values. It adds meaning to the built environment and encourages relationships between communities and their physical realm. As a tool used for community and economic

development, it can also revitalize public spaces, represent marginalized populations, and empower different groups of people by providing a means for expression.

As a process and urban design philosophy, creative placemaking aims to “increase vibrancy, improve economic conditions, and build capacity among residents to take ownership of their communities” (American Planning Association). Given the unique settings, challenges and opportunities posed by individual communities, creative placemaking within the CEZ must respond to its particular context. As the CEZ prepares for the inauguration of Chroma Zone, its first mural festival, the placemaking process will be fundamental to engage the creative community, stimulate local business activity, and to determine the role of public art and its impact on residents and visitors alike.

It is suggested that creative placemaking, particularly efforts involving active art practices and community-engaged design, may lead to “greater social cohesion, physical transformation, and sense of agency among residents” (Jackson, 2018, p.6). Yet, creative placemaking has various definitions, interpretations and approaches. The goal of the literature review is to analyze different approaches to placemaking within the framework of community and economic development to provide recommendations that will advance the values and mission of the CEZ.

## Creative Placemaking as a Tool for Community Development

The concept of creative placemaking is heavily rooted in a strong sense of place and identity. According to Markusen and Gadwa, “in creative placemaking, partners from public, private, nonprofit, and community sectors strategically shape the physical and social character of a neighborhood, town, tribe, city, or region around arts and cultural activities” (Markusen & Gadwa, 2010, p. 49). Considering the demographic composition of the CEZ, focusing on creative placemaking through a community development lens may provide deeper insight into the way Chroma Zone and future projects may impact culture and the development of the district. In a 2017 report for the Local Initiatives Support Corporation, Anne Gadwa et al. touch upon the importance of cultural relevance in physical transformations. They define that culturally relevant physical

transformation “embrace the signs and symbols of a community’s cultural identity as integral elements for new and revitalized structures and public spaces” (Gadwa, Engh, & Walker, 2017, p. 6). Through this, the authors argue that culturally relevant physical transformations should be intentional in regarding current residents and holding them at the center of revitalization efforts.

While scholarship on the creative sector and urban development places a strong emphasis on economic impacts and regional competitiveness, recent studies situate community at the center of placemaking efforts. An example of these studies can be seen in Jeremy Nowak’s *Creativity and Neighborhood Development Strategies for Community Investment*, where he provides a community framework for placemaking. Nowak highlights the City of Philadelphia’s Mural Arts Program to showcase the relationship between civic capacity, creativity and public assets. The author argues murals are a contract between people about what is important and how they want to identify their place (Nowak, 2007). Similarly, Hardy argues that creative placemaking works best when it is used to amplify local community assets and to foster a sense of pride (Hardy, 2017, p. 145).

Tapping into community knowledge and expertise is commonly used in planning and participation strategies to foster community development. The Project for Public Spaces, an organization dedicated to helping people create and sustain public spaces that build strong communities, identified the importance of community expertise as the top principle for creating great gathering places. The authors argue that tapping into historical and community information helps create a sense of community ownership that can be of great benefit for both sponsors and the community (Project for Public Spaces). As the CEZ advances with future events like Chroma Zone, prioritizing community expertise in decision making processes relevant to placemaking can be used as a strategy to build community ownership.

Markusen and Gadwa (2010) expand on the relationship between creative placemaking and community development by focusing on livability outcomes. These outcomes include heightened public safety, community identity, environmental quality, increased

affordable housing and workplace options for creative workers among others. By relying on reviews of existing literature and place-based creative revitalization cases the authors also identify common challenges and qualities of successful creative placemaking strategies. Successful strategies have mobilized public will around its vision and enjoy the commitment of some or all of the area's artistic and cultural community. Further, they argue that the most successful projects nurture distinctive qualities and resources inherent to the community.

An important part of the community, both for the CEZ and for any other area where placemaking efforts are underway, are local artists. Anne Gadwa et al. further examine the role artists play in mural making and provide insight into their leadership in community development. The authors draw on a literature review, interviews with 15 artists, and conversations with experts to examine how artist's leadership in community development can be cultivated and nurtured. Juxtaposition Arts in Minneapolis is highlighted as one of the organizations that values community expertise and empowers residents to shape their communities. Juxtaposition's placemaking efforts include colorful crosswalks and eye-catching designs of JXTA and commercial building. The authors assert that these practices signal the community expects the built environment to respond to and convey benefits to the people who live there (Gadwa et al., 2017).

## Creative Placemaking as a Tool for Economic Development

Most definitions of creative placemaking emphasize the economic value of public art. In their 2010 White Paper, Markusen and Gadwa outlined the impact of creative placemaking strategies in providing economic development outcomes. In order for creative placemaking efforts to be successful, the authors identify (1) garnering private sector business support and (2) partnerships to tap into diverse pots for funding as fundamental.

However, placemaking has often been criticized as being a catalyst for displacement and gentrification. In an article for the Project for Public Spaces, Juliet Kahne argues that placemaking can only lead to gentrification when "places and amenities are installed in a community without genuine community input and a recognition of the specific needs

and desires of that community” (Kahne, 2015). While recognizing that creative placemaking is a vital part of economic development, she highlights the importance of questioning whether this process is helping communities develop their local economies, or merely accelerating the process of gentrification.

In a 2007 survey of municipal agencies involved in the promotion and development of cultural activities to revitalize US cities, Grodach and Loukaitou-Sideris explored how often strategies were entrepreneurial, focused on the ‘Creative Class’, and/or community oriented. Entrepreneurial strategies aimed to incentivize consumption and promote tax revenue, while Creative Class strategies use branding methods to transform neighborhoods into art-oriented districts to attract creators. Community oriented strategies, on the other hand, focus on lower-income communities to promote educational and art-based opportunities. The authors found that while most agencies are guided by a varied set of goals, entrepreneurial objectives continue to guide the development and support of cultural activities in most cities (Grodach & Loukaitou-Sideris, 2007). As the CEZ advances with its public arts programming, it will be crucial to distinguish between its community and economic development goals to set guided objectives, identify strategic partners, and develop measurable outcomes to garner City support.



# Stakeholder Analysis



The CEZ faces challenges in identifying the ‘community’ impacted by their work and in creating a sense of collective identity, vital to successful Placemaking efforts. The CEZ is both a nonprofit, and geographically defined region, located at the far west border of the City. A significant portion of the region is zoned as an industrial park. As a result, the physical environment is built to transport goods out of the region quickly and efficiently in contrast to fostering a sense of connection. Further, the business and resident community is fractured, both geographically and in terms of social interests and patterns.

Chroma Zone aims to generate a prominent profile for the CEZ, and as such this strategy is likely to be an effective way to capture the attention across disparate interests within the region. However, to capitalize on this interest to ensure community led change, a series of targeted outreach efforts are advised. Efforts to include the CEZ resident community in placemaking must be designed to meet the diverse needs and interests of unique community subgroups.

The stakeholder analysis provides a profile of key CEZ stakeholders to inform the creative placemaking process so that engagement strategies are designed to create a truly inclusive vision:

- Resident Community
- Business Community
- City of Saint Paul

## Resident Community

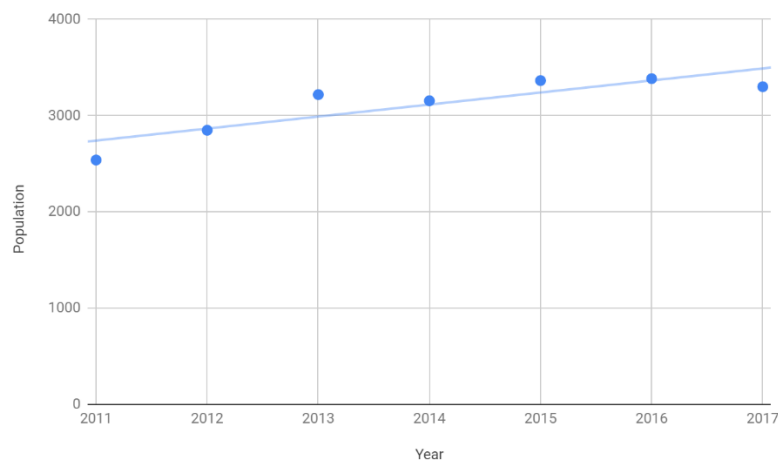
The resident community is small, estimated at 3,299 residents through the American Community Survey (identified through zip code data for 55114). Notably this represents only 1.1% of the resident community of the City of Saint Paul's approximate 300,000 residents. While the size of the resident community is growing due to recent investments in large multi-unit apartment complexes and condos, the population size of the CEZ represents one of the smallest constituent bases in the City. A breakdown of the racial and economic profile of the CEZ community is provided in Table: Demographics.

*Table: Demographics*

	Total CEZ	% of CEZ Population	City Comparison	CEZ % in poverty	City Comparison
<b>Racial Demographics</b>	<b>3299</b>			<b>25.9%</b>	<b>20.4%</b>
White	2063	62.5%	61.75%	25.2%	11.3%
Black or AA	716	21.7%	18.5%	16.7%	36.8%
	352	10.7%	19.2%	52.3%	30.8%
More Races	128	3.9%	2.9%	17.2%	30.3%
Other	40	1.2%	3.4%	17.5%	22.2%
<b>Other Demographics</b>					
Under Age 18	448	13.5%	25.3%	12.4%	29.1%
Homeowners	400	23%	49.9%	n/a	n/a

*2013-2017 American Community Survey (ACS) 5-year estimates. Poverty rates estimated at 100% of federal poverty guidelines or below.*

The population of the CEZ has grown by 30% over the last 7 years, up from 2538 in 2011 to an estimated 3299 in 2017.

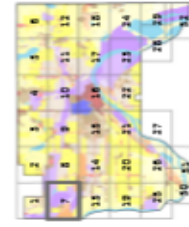


*Impact of the physical environment on community:* The size of the resident community is driven in part by the zoning codes (visual provided on next page) with large tracts of land zoned for industrial use. (City of Saint Paul, 2016) As a result, large multi-unit housing residential complexes are scattered in isolated pockets around the zone. Examples include a high-rise apartment complex positioned between manufacturing facilities and disconnected from the closest park by a fast-moving road used by semi-trucks to move freight for local businesses. There is a significant sized pocket of single-family homes at the edge of the zone, but residents in this area are likely to associate themselves as part of Saint Anthony Park, an immediately adjacent residential community comprised of relatively affluent single-family home owners. This pocket of single-family homes is disconnected from another pocket located to the east of the zone. Outreach efforts may need to be designed to reach unique geographic resident enclaves within the CEZ.

## SAINT PAUL ZONING DISTRICTS

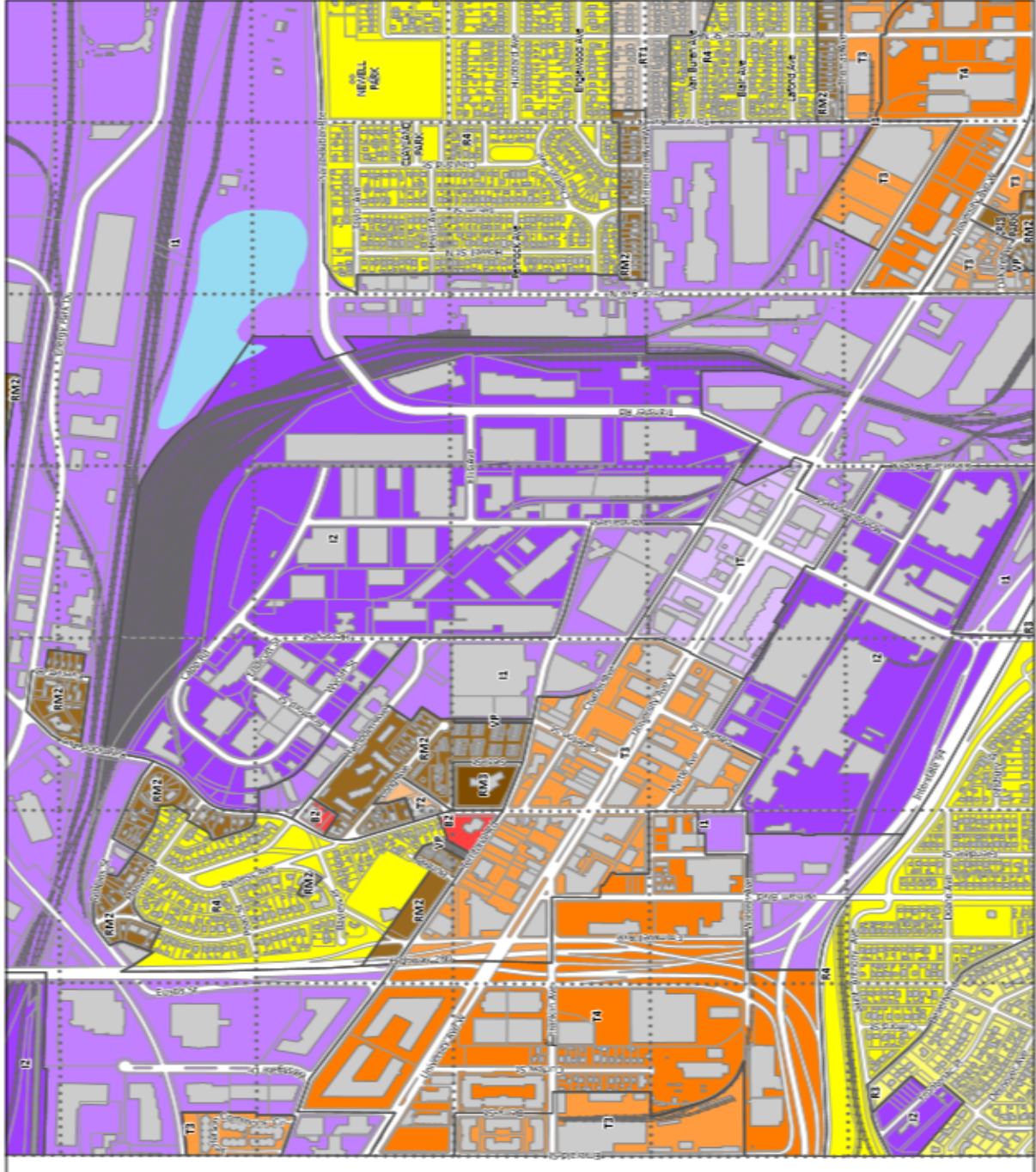
... Section Line

- Water
- RL One-Family Large Lot
- R1 One-Family
- R2 One-Family
- R3 One-Family
- R4 One-Family
- RT1 Two-Family
- RT2 Townhouse
- RM1 Multi-Family
- RM2 Multi-Family
- RM3 Multi-Family
- T1 Traditional Neighborhood
- T2 Traditional Neighborhood
- T3 Traditional Neighborhood
- T3M T3 with Master Plan
- T4 Traditional Neighborhood
- OS Office-Service
- B1 Local Business
- BC Community Business (converted)
- B2 Community Business
- B3 General Business
- B4 Central Business
- B5 Central Business Service
- ITM IT with Master Plan
- I1 Light Industrial
- I2 General Industrial
- I3 Restricted Industrial
- VP Vehicular Parking
- PD Planned Development
- CA Capitol Area Jurisdiction

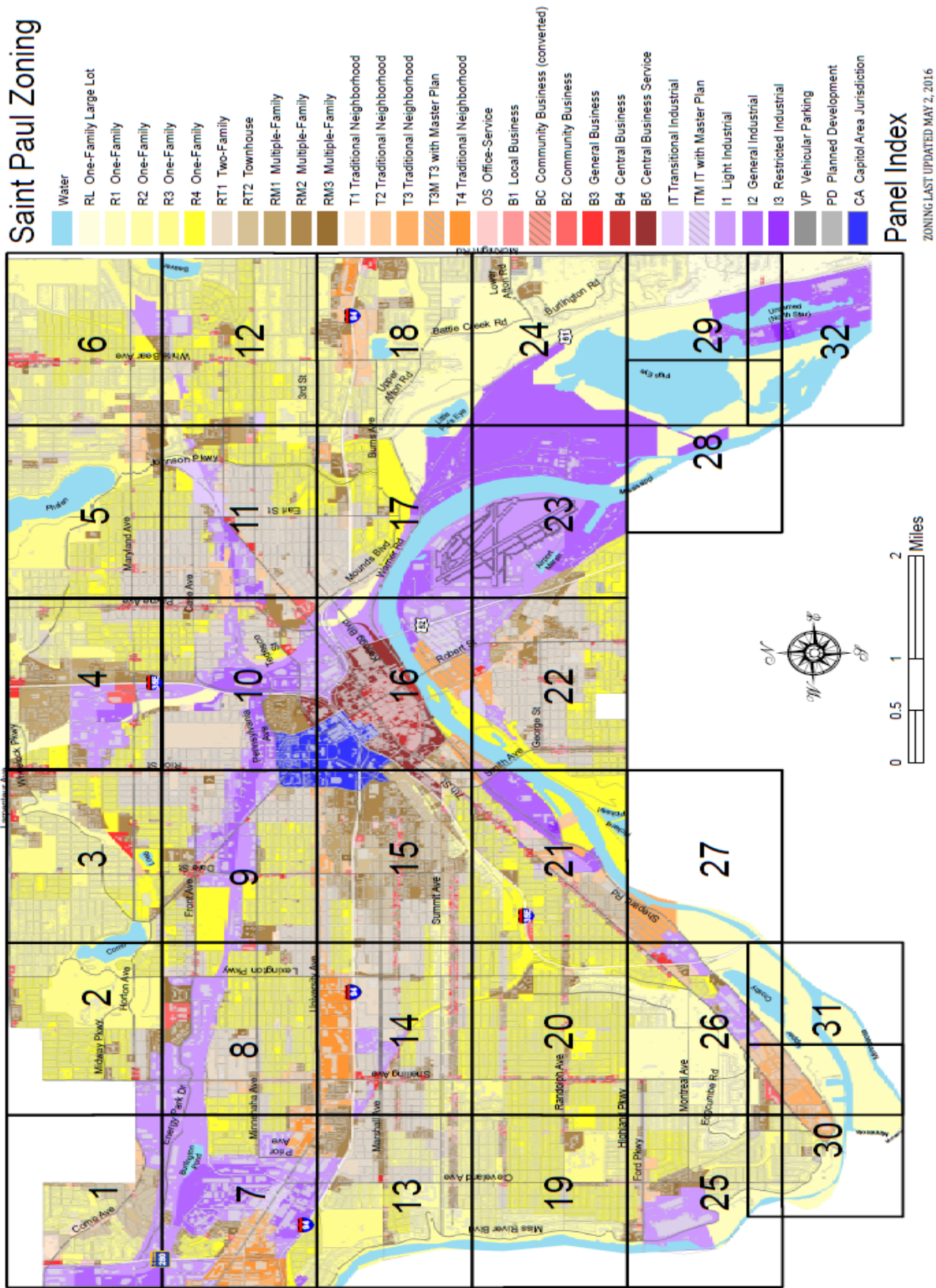


PANEL 7

ZONING LAST UPDATED MAY 2, 2016







*Impact of local Institutions on community:* Typical partners in a placemaking strategy would be schools, churches and community centers. However, these common institutions that drive a sense of community are lacking within the region. For example, there are no Saint Paul Public Schools located within the CEZ. (Saint Paul Public Schools, 2018) Only 5 churches and mosques could be identified operating within the zone, with several of these operating business offices only within the CEZ. Only one community recreational center could be identified within the CEZ. It was closed by the City and is currently rented out to a private youth soccer club. (City of Saint Paul, 2019)

Ironically, while school systems can often help create a sense of community, the presence of the post-secondary institution the University of Minnesota (University of Minnesota, 2019), immediately adjacent to the CEZ, is contributing to a fractured resident community. The UMN represents one of the top ten largest Universities in the United States by size of student population, serving over 50,000 students. A significant portion of the newly developed multi-unit housing within the CEZ is designed to meet the needs of UMN students, and as a result the mobility rates for CEZ are the highest in the city.

The UMN's impact on the CEZ resident community becomes apparent by comparing the age and mobility of the CEZ community to the City as a whole. 40% of the CEZ residents are between the ages of 18-29, in comparison to 22% of the City's community age 18-19. Further the mobility rate for this age group, while always high due to the transitional nature of early adulthood, is at 52% for CEZ, compared to 39% of the city, or 33% national average. (U.S. Census, 2015)

*Table: Geographic Mobility Rates for CEZ Residents Age 18-29.*

Age of Residents	Number/% of Total Resident community	# in the same house 1 year ago	% Mobility
Age 18-19	50 (1.5% of 3299)	0	100%
Age 20-24	606 (18.5% of 3299)	192	68%
Age 25-29	664 (20% of 3299)	442	33%
<b>CEZ Total Population Age 18-29</b>	<b>1,320 (40% of 3299)</b>	<b>634</b>	<b>52%</b>

*2013-2017 American Community Survey (ACS) 5-year estimates*



Blanket efforts to engage UMN students living in the CEZ into placemaking with the aim of defining a long-term vision for the community have the potential to fail. UMN students living within the CEZ are likely to view themselves as part of the university community, and not the CEZ. Efforts to engage these students will be compete against the UMN's large and effective marketing efforts to create a student life through student clubs, athletic events, and free entertainment calendars. (University of Minnesota, 2019) Further, as young adults, university students are unlikely to envision themselves as long term residents. Young adults between the ages of 25-29 are the most likely to move to a new region of the city or even across states to pursue job opportunities upon completion of school.

However, the UMN student community can be turned into an opportunity. Again, with targeted efforts.

- A student entry category for Chroma Zone should be considered, both for the mural creation and live performances to reach a broader audience. As the UMN is a large institution, outreach efforts should target individual creative programs. Suggested programs to be reached include: Acting, Apparel Design, Visual Arts, Dance, Music.
- The UMN does not provide dorms for students after the first year. CEZ may want to include students from the UMN creative majors in placemaking activities when defining housing goals. As these students are attempting to create careers within the creative community, their sense of ownership to generating a CEZ community will be driven by longer term professional goals—regardless of their current place of residence. Inclusion of cost-effective group housing for students may serve as a key strategy for attracting creatives to live and work in CEZ.
- Due to proximity, the broader student population is an obvious top market for mural festival participation. The CEZ is advised to heavily promote the festival through posters posted around the campus and social media. Further, the CEZ may want to consider including age appropriate performances and activities within the event calendar (related to the first suggestion).

## Business Community

The business community in the CEZ is prominent and thriving. The U.S. Census lists 550 businesses located within the CEZ, employing 12,485 people. These firms represent 7.5% of all employees working in the City and 8% of the annual payroll to employees.

*Artists as Enterprises in the Community:* The CEZ faces difficulty formally documenting a collection of ‘creative enterprises’ operating within the region that would be recognized by public investments of any major scale. There is a significant disconnect between the recognized business structure of the artists and creatives working within the CEZ and the self-identified occupations of the resident community. The US Census data recognizes only six establishments operating within the CEZ listed as “Arts, Entertainment, and Recreation” industries. Their employment base is small; with all six businesses reporting annual revenue of less than \$1 million.

Information was taken from the Survey of Business Owners (SBO), last conducted in 2012. The survey is promoted by the U.S. Census as the only comprehensive, regularly collected source of information on selected economic and demographic characteristics for businesses and business owners. Surveys are sent to a sample of businesses selected from a list of all firms operating during 2012 with receipts of \$1,000 (2012, U.S. Census).

In contrast, the resident communities self-identified occupation documents a significantly larger number of residents working as artists. Of the 3299 residents, 197 identified as working within the “Arts, Entertainment, and Recreation” industry; representing 6% of the total CEZ population and 10% of working adults for the region. As the definition of arts and entertainment is narrowly defined, this does exclude creatives working in closely related fields like architecture or film. The CEZ conducted their own analysis of businesses, which further documents the disconnect between the recognized business structure of companies operating in the region and the resident communities stated identity. The organization identified 297 small business that were either a direct creative enterprise or supports creative enterprise (example, local bar with live performances).

## City of Saint Paul

The disconnect between the documented economic impact of creative enterprises operating in the region and the self-identity of the resident artist community has the potential to negatively impact the CEZ efforts forward with attracting investors if their engagement strategies are not carefully considered. The City of Saint Paul will be the most significant force in decisions around the physical infrastructure investments into the region. A strategic plan for city planning and economic development efforts has been defined and considers multiple factors when prioritizing resources including:

- The size and impact on the constituent base
- Racial equity
- Potential tax revenue

*Tax Base:* The CEZ's greatest asset for engaging city investments is its potential impact on tax base. As defined in the stakeholder analysis, the business community within the CEZ is thriving. A significant part of the City of Saint Paul's Planning and Economic Development office is focused on business development. As noted, the CEZ's own research has identified 297 business directly operating as a creative enterprise, or secondarily supported by creatives (ex. Restaurant or bar with entertainment calendar to attract business). Efforts to strengthen the business models of creatives is advised. The Census tract data drives federal resources and investments coming into the region. One of the most significant steps the CEZ could take to strengthen City involvement is to help creatives formally document their business enterprises impact on the economy to gain investments. This could be as simple as coaching on the filing of a business license and the forming of an LLC.

*Racial Equity:* Considering both the size and demographic makeup of the CEZ, the City of Saint Paul is unlikely to engage with the CEZ around issues of racial equity or gentrification. The city recently posted maps that will guide investments aimed at increasing equity (City of Saint Paul, 2019). The maps outline neighborhoods with poverty rates above 40% and concentrations on communities of color. The CEZ does not

fall within the targeted regions. Of note, the South East Asian community does have a high poverty by percentage of representation (58% of the 358 Asians are living in poverty in the region), however artists from this community are not widely represented in the CEZ board list or business members at any meaningful level.

*Constituent Bases:* As noted, the CEZ has one of the smallest constituent bases in the City, which does create challenges when competing for public investments. The small size of the resident community is further compounded by the problem that CEZ falls within three separate planning districts for the city. As a result, any major development across the region would have to be politically aligned to all players as there are multiple approval processes when applying for public funds. For example, STAR Grants, often used for storefront improvements and small streetscape projects, require approval by district council and city council to be eligible for funding. As a volunteer organization, effectively engaging all district and council members at once would be difficult, and not advised. Instead, CEZ is advised to identify the location of a desired building or project first, and then define an engagement strategy for the specifically aligned city leadership.

- City Council (ward) [stpaul.gov/departments/city-council](http://stpaul.gov/departments/city-council)
- District Councils: [stpaul.gov/neighborhoods/district-councils](http://stpaul.gov/neighborhoods/district-councils)

# Community Input

Right now, you have no idea you are entering a unique space, murals will bring attention to an old neighborhood and give it a new visual representation."

CEZ small business owner/resident on how the mural could impact the neighborhood

Community input is an important factor in the upcoming planning for the festival. As one of its core goals, community engagement from different lenses in these interviews. Stories and information from the people that live in a neighborhood can inform mural artists as they consider what type of product they make. Along with researching the historical context of the neighborhood and the building itself, these stories will make more impactful art for CEZ community. Equitable engagement should be a priority as well. This means prioritizing efforts to recruit local CEZ talent to be a part of the mural art making and ensuring that underrepresented communities are also part of it. CEZ's relationship with small businesses is vital to economic development in the area. Their advocacy and support of local businesses can increase economic growth. Small businesses in CEZ are highly collaborative often giving spaces to local artists to showcase their work or collaborate for fundraising causes.

Community members believe the mural art festival will have a strong impact on small businesses and neighborhood pride. Residents and community leaders believe that the construction of the light rail through the neighborhood has impacted small businesses who are still recovering. The mural art will likely increase foot traffic, walkability and neighborhood safety—all expected to have a positive economic effect on small businesses. People also think that it will increase community pride. One small business owner and resident in the community said, "Right now, you have no idea you are entering a unique space, murals will bring attention to an old neighborhood and give it a new visual representation."



## Best Practice Models

In dozens of cities around the United States, mural arts festival have transformed and revitalized the physical and social characteristics of communities. In this section, we present three unique and geographically diverse cases of mural festivals with demonstrated social and economic accomplishments. The case studies identify best practices that can serve as guidelines for the CEZ as they prepare for the inauguration of Chroma Zone.

Murals and street art have long been used as tools to beautify cities across the globe. As focal points in arts festivals and events, murals have the potential to increase social capital and provide development benefits. Mural festivals particularly stand out as



public art events due to their collaborative and participatory nature. Usually involving multiple stakeholders and inviting artists to participate or apply to paint selected walls within a designated area. In conjunction with other events like concerts, music festivals or workshops, mural festivals can also provide a meeting place for cultural expression and integration.

### Case Study1. Mural Arts Program - Philadelphia

Each year, 15,000 residents and visitor tour the Philadelphia Mural Arts outdoor gallery. This joint effort between the City of Philadelphia and the muralist Jane Golden, has made Mural Arts Philadelphia one of the largest public art programs in the United States. Mural Arts engages communities in over 60 public art projects each year and has a long history of community collaboration focused on providing learning opportunities for youth and adults. The now internationally recognized “City of Murals,” began as a response to a growing graffiti problem in the city. From the start, leaders involved in the effort worked with graffiti writers to acknowledge and recognize their artistic capacity. Youth were empowered to create public art, and from the start “neighborhood residents sanctioned and shaped mural themes and collaborated on design through facilitated community meetings” (Markusen & Gadwa, 2010, p. 49).

The Mural Arts Program empowers artists to be agents of change and promotes dialogue about critical issues within the community. Driven by a mission to provide people with the inspiration and tools to seize their own future, they partner with multiple stakeholders in the City, transportation, criminal justice and public health arena. A key takeaway of the Mural Arts program is its focus on the community and its needs. Not only does the program enjoy the continued support of the neighboring residents and the City by providing underserved youth with arts education, but creates public spaces for critical discussions by employing artists with diverse skill sets and ethnic backgrounds.

## Case Study 2. Beyond Walls - Lynn

The City of Lynn, Massachusetts has undergone a significant transformation in the last couple of years. Once known for its reputation as a dangerous city the late 1970's, Lynn's revitalization has been ushered by the city's emergence as a creative center. At the forefront of this placemaking effort is Beyond Walls, a mural festival that uses grassroots efforts to promote stronger, vibrant, and more inclusive communities. As creative placemaking nonprofit, Beyond Walls partners with local organizations, municipalities, community members, and consultants to produce and manage programs that use public art to reinvigorate public spaces.

Like Philadelphia's Mural Arts Program, assembling a diverse stakeholder coalition was critical for the Lynn's transformation. To transform some of the areas most neglected underpasses, Beyond Walls partnered with the City, transit authorities and other government agencies to install an underpass lighting project. Despite having been recently created and having only two mural festival underway since its establishment, partnerships with the city, residents, business owners, corporations, civic organizations, elected officials, and volunteer committees have allowed the mural festival and organization to transform the community.

After the culmination of its second festival in 2018, an impact study by Webb Management Services jointly commissioned by Beyond Walls and MassDevelopment showed that the mural festival was attended by more than 5,000 Lynn residents and visitors and spurred significant economic activity for the area (Brotherton, 2018). Prior to the mural festival in 2018, the Lynn community had several meetings and surveys where residents stated their top priorities and how they wished to see the public realm shaped and transformed. A key takeaway of Beyond Walls is to prioritize community feedback and input in the planning and implementation process of Chroma Zone.

## Case Study 3. Murals in the Market - Detroit

Over the past four years, 1xRUN, an arts publishing company and the Eastern Market Corporation have produced more than 125 murals in the Eastern Market District in Detroit, Michigan. The mission of Murals in the Market is to be a creative platform that

inspires and encourages community engagement through public art. While the Eastern Market's mural festival primarily focuses on painting and programming, it provides a variety of social and cultural events for the community. These events include panel discussions, artists dinners, meet and greet opportunities, site-specific installations and bloc parties among others.

In an effort to increase their impact on the community Murals in the Market also partners with different organizations to raise money and awareness for critical issues affecting its residents. A key takeaway of the festival is the strategic placement of murals throughout the Market district, and its impact in boosting economic activity by giving visitors a look at underutilized areas.

# Appendices

# Definitions/Terms

## Artist:

The Bureau of Labor Statistics includes several occupations in the Arts and Design category including Art Director, Craft and Fine Artist, Fashion Designer, Floral Designer, Graphic Designer, Industrial Designer, Interior Designer and Multimedia Artists and Animators. <https://www.bls.gov/ooh/arts-and-design/home.htm>

The National Endowment for the Arts (NEA) analyzed American Community Survey Data between 2005 and 2009 and identified certain similarities within artists and differences from other U.S. Workers:

- “Artists are highly entrepreneurial. They are 3.5 times more likely than the total U.S. workforce to be self-employed. Artists are generally more educated than other workers. Over half of all artists have received at least a bachelor’s degree.
- Artists are less likely than other workers to have full-year or full-time employment, which partly accounts for their annual median incomes being lower than those of workers with similar education levels.

<https://www.arts.gov/sites/default/105.pdf>

The NEA acknowledges the following occupations: Actors, Announcers, Architects, Dancers and choreographers, Designers, Fine artists, art directors & animators, musicians, other entertainers, photographers, producers and directors, and writers and authors. <https://www.arts.gov/sites/default/files/105.pdf>

[https://www.huffpost.com/entry/how-do-you-define-artist\\_b\\_582329](https://www.huffpost.com/entry/how-do-you-define-artist_b_582329)

### Creator

Richard Florida's Creative Class - "It's members engage in work whose function is to 'create meaningful new forms.'"

Super Creative Core - producers of new forms of designs that are readily transferable and widely useful. "includes scientists and engineers, university professors, poets and novelists, artists, entertainers, actors, designers, and architects, as well as the "thought leadership" of modern society: nonfiction writers, editors, cultural figures, think-tank researchers, analysts, and other opinion-makers."

Creative Professionals - People engaged in creative-problem solving, including knowledge-based occupations in high-tech sectors, financial services, the legal and health-care professions, and business management.

Florida, Richard. The Rise of the Creative Class--Revisited: 10th Anniversary Edition--Revised and Expanded, Basic Books, 2012. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/umn/detail.action?docID=3028849>.

([http://creativeclass.com/articles/4 Cities and the Creative Class.pdf](http://creativeclass.com/articles/4%20Cities%20and%20the%20Creative%20Class.pdf))

### Maker

"The maker movement is vast and diverse. Electrical engineers, software developers, designers, schoolteachers, chefs, hipsters, and hackers—anyone can make things. It's one of the most accessible movements in modern history. The tools and knowledge needed to create objects married with technology is more readily available than ever. "

"The concept of the maker movement or maker culture is very simple at a low level. It is just people manipulating everyday things in their own environments. A maker's motivation is often to improve the way they interact with the objects and the world around them. The nature and motivation of the projects aren't any different from the DIY culture of yesteryear. The maker movement is just an acceleration of that culture, thanks to modern manufacturing technologies along with the availability and sharing of information via the Internet. xvi Introduction The availability of this information has given anyone with a little curiosity a way of removing the mysteries and magic of the things around us through learning and exploration." Osborne, Steven



<https://link-springer-com.ezp1.lib.umn.edu/content/pdf/10.1007%2F978-1-4302-5993-0.pdf>

### Entrepreneur

“Entrepreneurship is the creation of organizations. What differentiates entrepreneurs from non-entrepreneurs is that entrepreneurs create organizations, while non-entrepreneurs do not. In behavioral approaches to the study of entrepreneurship an entrepreneur is seen as a set of activities involved in organization creation, while in trait approaches an entrepreneur is a set of personality traits and characteristics.”

-William B. Gartner “Who is an Entrepreneur?” is the wrong question

<http://web.a.ebscohost.com.ezp1.lib.umn.edu/ehost/pdfviewer/pdfviewer?vid=1&sid=541851c9-c982-4324-8398-09b501bb66b8%40sessionmgr4006>

“An entrepreneur is an individual who, rather than working as an employee, founds and runs a small business, assuming all the risks and rewards of the venture. The entrepreneur is commonly seen as an innovator, a source of new ideas, goods, services and business/or procedures.” Will Kenton

<https://www.investopedia.com/terms/e/entrepreneur.asp>

### Displacement

Displacement occurs when any household is forced to move from its residence by conditions that affect the dwelling or its immediate surroundings, and that: 1) are beyond the household’s reasonable ability to control or prevent; 2) occur despite the household’s having met all previously imposed conditions of occupancy; and 3) make continued occupancy by that household impossible, hazardous, or unaffordable.

<http://gentrification.umn.edu/sites/g/files/pua4816/f/media/diversity-of-gentrification-012519.pdf>

Displacement has been referred to as Urban Displacement or Community Displacement.

“Displacement can lead to a geographic shift in households, which may preserve or increase economic and racial segregation throughout an area.”

-Community-level Effects of Displacement Diane K. Levy

### Affordable

This term is used broadly across many federally funded housing programs. The business models for the various program differ greatly, and therefore, the general use of the term can cause confusion. For example, a for-profit developer may apply for tax incentives that require rent caps maintained for 30% of a building units and will rent these units to a moderate income tenant (80% of area median), with the rest of the building rented at market rate. Whereas as a social service provider might manage a multi-unit complex with sliding fee rent for very low-income tenants, and offset the costs of operating the building through housing subsidies. A few industry definitions synthesized from sources within the field of affordable housing are provided to help bring clarity. [https://www.huduser.gov/portal/glossary/glossary\\_h.html#hipp](https://www.huduser.gov/portal/glossary/glossary_h.html#hipp)

- **Affordable Housing:** The U.S. Department of Housing and Urban Development defines affordable housing as: housing for which the occupant(s) is/are paying no more than 30 percent of his or her income for gross housing costs, including utilities.  
[https://www.hud.gov/program\\_offices/comm\\_planning/affordablehousing/](https://www.hud.gov/program_offices/comm_planning/affordablehousing/)
- **Housing Choice Voucher:** The housing choice voucher program is the federal government's major program for assisting very low-income families, the elderly, and the disabled to afford decent, safe, and sanitary housing in the private market. Housing choice vouchers are administered locally by public housing agencies (PHAs).  
[https://www.hud.gov/program\\_offices/public\\_indian\\_housing/programs/hcv/about/fact\\_sheet#6](https://www.hud.gov/program_offices/public_indian_housing/programs/hcv/about/fact_sheet#6)
- **Public Housing:** Public housing was established to provide decent and safe rental housing for eligible low-income families, the elderly, and persons with disabilities. Public housing comes in all sizes and types, from scattered single-family houses to Highrise apartments for elderly families.
- **Low-Income Housing Tax Credit (Housing Credit):** stimulates investment in affordable housing in underserved urban and rural communities and in higher

cost suburban communities across the nation. The Housing Credit is the single most important federal resource available to support the development and rehabilitation of affordable housing – currently financing about 90 percent of all new affordable housing development. <http://www.lisc.org/our-resources/>

- **Tax Increment Financing:** A State of Minnesota public financing method that uses the increased property taxes that a new real estate development will generate to finance the costs of the development. TIF funds are used by developers to pay for a variety of costs such as land acquisition, site improvements, environmental remediation, and demolition that the developer would normally pay. Can be used to finance affordable housing, but project must be located within a recognized district or region. Housing Districts consist of projects intended for occupancy, in part, by persons or families of low and moderate income – by definition for Affordable Housing.  
<http://www.regionfive.org/cms/files/Tax%20Increment%20Financing%20and%20Affordable%20Housing%20in%20Minnesota.pdf>
- **Low and Moderate Income:** There is not a single definition of low or moderate income used by the federal government across its various affordable housing programs. However, there are two main definitions that guide eligibility for most social programs, with programs generally using only one determinant:
  - *Federal Poverty Guidelines:* The U.S. Department of Health and Human Services publishes an annual poverty guidelines used as an eligibility criterion by Medicaid and a number of other Federal programs. The poverty guidelines issued here are a simplified version of the poverty thresholds that the Census Bureau uses to prepare its estimates of the number of individuals and families in poverty. Example: a single individual making \$12,490 is consider living at 100% of the poverty line.  
<https://aspe.hhs.gov/poverty-guidelines>.
  - **Median Income:** An annual calculation of an area's median income, then adjusted for family size. Program eligibility generally set a threshold (ex. 30%, 50%, 80%). In 2018, 80% of Ramsey County median income for a family household of one is \$50,350.  
<https://www.huduser.gov/portal/datasets/il/il2018/2018summary.odn>

**Gentrification:** There is no unified definition of gentrification. Here are two commonly used definitions:

- The process by which neighborhoods suffering from disinvestment experience an influx of capital and of middle- and upper-class residents” (Grodach et al, p. 808).
- The conceptualization of gentrification is a complex mixture of migration, transformation, and reinvestment; forced migration and displacement; class, racial, and ethnic transformation; and investment for new residents to the exclusion of older residents.” From Gentrifier, p 4

**Placemaking:** Creative placemaking is a process where community members, artists, arts and culture organizations, community developers, and other stakeholders use arts and cultural strategies to implement community-led change. This approach aims to increase vibrancy, improve economic conditions, and build capacity among residents to take ownership of their communities.

<https://www.planning.org/knowledgebase/creativeplacemaking/>

Work Cited:

Grodach, Carl; Foster, Nicole & James Murdoch. *Gentrification, displacement and the arts: Untangling the relationship between arts industries and place change*. Urban Studies 2018, Vol. 55(4)807-825.

# Bibliography

- A. (Ed.). (n.d.). Creative Placemaking in Planning. Retrieved March 15, 2019, from <https://www.planning.org/research/creativeplacemaking/>
- Brotherton, B. (2018, February 1). *The 'Beyond Walls' festival was an economic boon for Lynn, study finds*. Retrieved April 5, 2019, from <https://www.itemlive.com/2018/02/01/beyond-walls-festival-economic-boon-lynn-study-finds/>.
- City of Saint Paul (2016). Saint Paul Planning Zones, DSI. Retrieved from [https://www.stpaul.gov/sites/default/files/Media%20Root/Safety%20%26%20Inspections/dsi.zoning.panels2016\\_0.pdf](https://www.stpaul.gov/sites/default/files/Media%20Root/Safety%20%26%20Inspections/dsi.zoning.panels2016_0.pdf)
- City of Saint Paul (2019). Recreation Centers and Recreation Service Partners. Retrieved from
- City of Saint Paul (2019). ACP 50s Map. Retrieved from [https://www.stpaul.gov/files/Media Root/Planning %26 Economic Development/Saint-Paul-ACP50-Map-2018.pdf](https://www.stpaul.gov/files/Media%20Root/Planning%26%20Economic%20Development/Saint-Paul-ACP50-Map-2018.pdf)
- Eleven Principles for Creating Great Community Places*. (n.d.). Retrieved April 20, 2019, from Project for Public Space website: <https://www.pps.org/article/11steps>
- Gadwa, A., Engh, R., & Walker, C. (2017). *Not Just Murals: Insights into Artists' Leadership in Community Development* (Rep.). Local Initiative Support Corporation.
- Grodach, C., & Loukaitou-Sideris, A. (2007). Cultural Development Strategies and Urban Revitalization: A survey of US cities (4th ed., Vol. 13, Publication). doi:10.1080/10286630701683235
- Hardy, J. (2017). *Best Practices for Creative Placemaking* (Rep.). Urban Land.
- Jackson, M. R. (2018). *Creative Placemaking and Expansion of Opportunity: Observations and Reflections*. The Kresge Foundation.

Kahne, J. (2015, November 2). *Does Placemaking Cause Gentrification? It's Complicated*.

Retrieved April 20, 2019, from Project for Public Space website:

<https://www.pps.org/article/gentrification>

Markusen, A., & Gadwa, A. (2010). *Creative Placemaking* (White Paper). Markusen

Economic Research Services and Metris Arts Consulting.

Nowak, J. (2007). *Creativity and Neighborhood Development Strategies for Community*

*Investment* (Rep.). The Reinvestment Fund.

Saint Paul Public Schools (2018). Saint Paul Public Schools Map 2018-2019, School

Choice Map and Community School Zone. Retrieved from

<https://www.spps.org/cms/lib/MN01910242/Centricity/Domain/8719/SPPS%20District%20Map%202018-19.pdf>

University of Minnesota (2019). Student Life. Retrieved from [https://twin-](https://twin-cities.umn.edu/student-life)

[cities.umn.edu/student-life](https://twin-cities.umn.edu/student-life)

U.S. Census Bureau (2017). ACS Demographic and Housing Estimates., 2013-2017

American Community Survey 5-year estimates. Retrieved from

<https://factfinder.census.gov/faces/tableservices/jsf/pages/productview.xhtml?src=CF>

U.S. Census Bureau (2011). *Selected housing characteristics, 2007-2011 American*

*Community Survey 5-year estimates*. Retrieved from

[http://factfinder2.census.gov/faces/tableservices/jsf/pages/productview.xhtml?pid=ACS\\_11\\_5YR\\_DP04](http://factfinder2.census.gov/faces/tableservices/jsf/pages/productview.xhtml?pid=ACS_11_5YR_DP04).

U.S. Census (2015) Young Adult Migration, American Community Survey. Retrieved from

<https://www.census.gov/content/dam/Census/library/publications/2015/acs/acs-31.pdf>

U.S. Census Bureau (2012). 2012 Economic Census of the United States Arts,

Entertainment, and Recreation: ZIP Code Series: Number of Establishments by

Receipts/Revenue. Size Range by ZIP Code: 2012

# Interview Guide

## Interview Guiding Questions

1. How do you think mural art can impact this neighborhood?
2. How does CEZ play a role with you/your organization?
3. What value does CEZ bring to this neighborhood for you?
4. What are some ways community engagement could be driven by the festival?
5. How can community input impact the quality of mural art?
6. How can mural art impact local economic activity?
7. What do you hope this festival will bring to the neighborhood?
8. What can CEZ do to ensure community involvement?